THE REAL GHOSTBUSTERS

"A FRIGHT AT THE OPERA"

(076013)

(SCRIPT)

Written by

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FINAL

FIRST DRAFT
April 11, 1986

DIC ENTERPRISES, INC.

THE REAL GHOSTBUSTERS

"A FRIGHT AT THE OPERA"

ACT ONE

FADE IN:

EXT. OPERA HOUSE - NIGHT - ON OPERA MARQUEE

PANNING ACROSS AND DOWN along the brightly lit marquee of "THE MET." On the marquee we see "WAGNER FESTIVAL." CROWD AND TRAFFIC NOISES OS. Opera patrons in evening clothes are lined up on the sidewalk.

HIGH ANGLE ON CROWD

CONTINUING PAN and PUSHING IN on VENKMAN AND SPENGLER on the crowded sidewalk, as they stop and Venkman looks up, appalled. Spengler is wearing a dark suit; Venkman jeans, a sweatshirt, and a New York Mets baseball cap.

SPENGLER
I really think you're going to enjoy this --

VENKMAN
The Met? I thought you said the Mets.

CLOSE ON SPENGLER

SPENGLER

Pete -- it's "Ride of the Valkyries". You'll love it. Trust me.

WIPE TO:

INT. OPERA - NIGHT - ANGLE ON STAGE

The DIVA, dressed in a flowing gown, and wearing an enormous ankle-length blond wig, expires decorously across a boulder.

DIVA
(SUSTAINED, PIERCING HIGH NOTE)

TWO-SHOT - VENKMAN AND SPENGLER

Spengler gazes rapturously; Venkman dozes.

DIVA (CONT OS)
(HIGH NOTE CONTINUES, THEN ENDS)

VENKMAN
(SNORES)

Spengler begins clapping enthusiastically, as we hear THUNDEROUS APPALUSE (CONTINUES THROUGHOUT SCENE) all around them, and Venkman wakes up, startled and confused.

VENKMAN (CONT)
Auntie Em --

ON STAGE

With a majestic smile, the Diva bows deeply, her long blond hair falling forward and spreading on the stage like a fan.

TWO-SHOT - VENKMAN AND SPENGLER

Spengler leans over to Venkman.

SPENGLER
That's the Diva.

ANGLE ON DIVA

As she blows a kiss toward Leopold OS.

SPENGLER (CONT VO)
She's the greatest soprano in the world.

CLOSE ON LEOPOLD

He raises his hand to his mouth, as if to return the kiss -- but yawns instead.

LEOPOLD
(YAWNS LOUDLY)

TWO-SHOT - VENKMAN AND SPENGLER

SPENGLER (CONT)
I'd give anything to meet her.

ANGLE ON DIVA - FROM BEHIND

She pretends to laugh for the audience -- but then she turns away, TOWARD THE CAMERA, and her expression changes to a fierce, spiteful glare.

TWO-SHOT - VENKMAN AND SPENGLER

SPENGLER (CONT)
How do you like the opera?

VENKMAN
Hard to say. So far it's just been a lot of singing.

ANGLE ON CONDUCTOR'S PLATFORM

The conductor, the legendary LEOPOLD -- a tall, haughty man with a leonine mane of silver hair -- raises his baton. He looks over his shoulder at the audience -- and the APPLAUSE ABRUPTLY STOPS. Absolute silence. Leopold turns back to the orchestra.

TWO-SHOT - VENKMAN AND SPENGLER

Venkman is looking around.

VENKMAN (CONT)
(loudly)
Can I get some peanuts around here?

ON CONDUCTOR'S PLATFORM - FROM BEHIND (AUDIENCE POV)

Leopold looks over his shoulder angrily. Silence. He turns back to the orchestra and waves his baton. We hear the first notes of RIDE OF THE VALKYRIES (MUSIC CONTINUES THROUGHOUT SCENE.)

CLOSE ON SPENGLER

He listens in rapt attention. PAN ACROSS to Venkman -- who is staring up at the ceiling.

VENKMAN
Hey, uh, Egon? What's a Valkyrie look like?

TWO-SHOT - VENKMAN AND SPENGLER

SPENGLER
Shhhh!

Venkman leans over close to Spengler.

VENKMAN
(loud whisper)
I mean, it wouldn't by chance be a supernatural fat lady on horseback, would it?

Spengler looks at him, annoyed, then both glance up toward the ceiling -- and react with shock.

CEILING - FROM BELOW - THEIR POV

The MUSIC SWELLS, as a half-dozen VALKYRIES dive straight AT THE CAMERA. The Valkyries are hefty Nordic women made of glowing ectoplasm, with breast-plates, horned helmets, and long blond braids, and riding fiery horses whose legs and tail are suggested by swirling flames. In their hands they carry glowing ectoplasmic swords.

WIDE ANGLE ON AUDIENCE

As the Valkyries dive INTO THE SHOT and level off at the last instant before they hit the audience, spreading out in all directions and swooping right over the heads of the audience.

AUDIENCE MEMBERS
(FRIGHTENED SCREAMS)

ANGLE ON CONDUCTOR'S PLATFORM - FROM BEHIND

Leopold looks over his shoulder, then turns back to the orchestra -- and immediately does a double-take.

ANGLE ON VALKYRIE

PANNING WITH HER as she flies low over the audience --

AUDIENCE MEMBERS (CONT)
(FRIGHTENED SCREAMS)

-- then PANNING UP and following her as she swerves higher and turns for another attack.

ANGLE ON VENKMAN AND SPENGLER

As the people sitting around them get up and run OS.

VENKMAN
Yep! Valkyries! This is great!

SPENGLER
This isn't supposed to be happening!

He gets up and runs OS. The MUSIC ENDS, and instead we hear CROWD NOISES CONTINUING THROUGHOUT THE SCENE.

VENKMAN
It's still great.

ON AISLE

A crowd flees down an aisle, running TOWARD THE CAMERA, and a Valkyrie swoops along above them --

VALKYRIE
(TERRIFYING WAIL)

-- and flies OVER THE CAMERA AND OS.
HIGH ANGLE ON SPENGLER
As he fights his way up the aisle, through the crowd, which is surging in the opposite direction.

SPENGLER
We've got to save the Diva!

PAN BACK along the aisle to show Venkman following Spengler, and also having to fight the crowd every step of the way.

VENKMAN
Women and divas first!

ANGLE ON VALKYRIE.

PANNING WITH HER as she flies along above the stage, then PANNING DOWN and showing Spengler as he reaches the stairs up to the stage. PAN UP WITH HIM as he runs up the stairs -- and a huge Pavaroti-like TENOR in chain-mail armor runs INTO THE SHOT --

TENOR
(HIGH-PITCHED HYSTERICAL SCREAM)

-- and runs into Spengler and knocks him off the edge of the stage.

SPENGLER
(SURPRISED CRY)

Spengler falls OS.

ON KETTLE DRUM

Spengler falls INTO THE SHOT and SMASHES into a kettle drum, sitting in it like a too-small bathtub.

HIGH ABOVE STAGE - ON TWO VALKYRIES

As they fly THROUGH THE SHOT (sandbags, ropes, and suspended flats in the background). Then PAN UP to show a squat round CASTLE TOWER suspended from the ceiling by cables -- as another Valkyrie flies INTO THE SHOT and swings her GLOWING sword. With a FLARING EXPLOSION it cuts through the cables supporting the tower, which plummets OS.

LOW ANGLE ON TOWER - LONG SHOT

We see the tower high above, falling TOWARD THE CAMERA -- as the Diva steps INTO THE SHOT in the foreground.

DIVA
Leopold!

Suddenly Venkman leaps INTO THE SHOT and tackles the Diva. Both of them tumble OS -- as the falling tower FILLS THE FRAME.

ANGLE ON STAGE

As the heavy wood and paper mache tower CRASHES into the stage.

CLOSE ANGLE ON VENKMAN AND DIVA

They lie on the stage, all tangled up in the Diva's long hair, their faces only a few inches apart.

DIVA (CONT)
(strangely calm)
You're not Leopold.

ANGLE ON LEOPOLD AND METZENBAUM

PANNING WITH THEM as they hurry up. (METZENBAUM is the opera manager, a paunchy, balding businessman.)

METZENBAUM
Are you all right, Diva?

WIDEN THE ANGLE to include Venkman and the Diva, with Venkman helping her to her feet. She turns angrily on Leopold.

DIVA
Yes -- and no thanks to either of you! *

ANGLE ON BALCONY EXIT

An "EXIT" sign glows above the door. All the Valkyries fly INTO THE SHOT and disappear out the door. CROWD NOISES END OS.

VALKYRIES
(ECHOING CACKLE)

ANGLE ON STAGE - VENKMAN, DIVA, LEOPOLD, METZENBAUM

Spengler hurries INTO THE SHOT.

SPENGLER
It looks as if they've gone.

ON VENKMAN AND DIVA

She grasps his arm.

DIVA
If it weren't for you, I'd just be a legend now. Perhaps later I can find words to express my gratitude.

CLOSE ON LEOPOLD

As he reacts, hiding his jealousy with a toss of his maned head.

DIVA (CONT OS)
Will you fly to my side tomorrow?

ANGLE ON DIVA, VENKMAN, SPENGLER - FAVORING SPENGLER

VENKMAN
I'll have to check my calendar.

SPENGLER
I was about to save you myself.

DIVA
Thanks.

OMIT *

ANGLE ON GROUP - FAVORING VENKMAN

VENKMAN
Okay -- let's talk turkey here. You people have a serious ghost problem. What's it worth to you to get rid of them?

ON LEOPOLD AND METZENBAUM - OVER VENKMAN'S SHOULDER

VENKMAN (CONT)
I mean -- how much does this place clear in one night, anyway?

CLOSE ON SPENGLER

SPENGLER
This is the opera, Peter. You can't put a price tag on art.

ON GROUP

SPENGLER (CONT)
On behalf of the Ghostbusters, I'd like to volunteer our services free of charge.

TWO-SHOT - SPENGLER AND LEOPOLD

SPENGLER (CONT)
It's an honor to serve art. *

VENKMAN *
(stunned) *
Wha...? Wait a minute -- *

LEOPOLD
Done. *

Leopold walks OS.

ANGLE ON GROUP - METZENBAUM IN BACKGROUND

METZENBAUM
Ghostbusters, eh?

Venkman and Spengler turn and look at him.

METZENBAUM (CONT)
All right -- be here first thing in the morning.

VENKMAN
Who are <u>you</u>?

ANOTHER ANGLE - FAVORING METZENBAUM

METZENBAUM
(authoritatively)
My name's Metzenbaum. I run this opera!

DIVA (OS)
Metzenbaum!

Metzenbaum reacts nervously.

METZENBAUM
Coming, Diva!

He hurries away OS. Venkman and Spengler stare after him.

DISSOLVE TO:

EXT. MANHATTAN SKYLINE - DAWN
The sun rises over the skyscrapers. An ALARM CLOCK RINGS.

VENKMAN (VO)
(GROANS)

CUT TO:

INT. GHOSTBUSTER HEADQUARTERS - ANGLE ON STANTZ, ZEDDMORE, VENKMAN - FAVORING ZEDDMORE

STANTZ, ZEDDMORE, and Venkman suit up for a big job, zipping up their uniforms and strapping on their proton packs.

ZEDDMORE
What are we after here -- the Phantom of the Opera?

VENKMAN
Wrong story.

ON STANTZ

STANTZ
(deadly serious)
This is no joke, Winston. Valkyries can be dangerous. They're very powerful spirits in Norse mythology. *

WIDER

as Peter glances casually down the proton gun barrel, looking for dust.

PETER
So what're they doing here?

STANTZ
Well, Valkyries can be awakened by praise. To sing about them can sometimes summon them. And they won't stop until they find someone they can drag off to Valhalla. *

SPENGLER (OS)
Ready, guys?

ON GROUP - STANTZ, ZEDDMORE, VENKMAN

As they all turn and look OS, and react with disapproving expressions. PAN in the direction they're looking, to show Spengler, in white tie and tails, but with his proton pack strapped to his back.

WIPE TO:

EXT. NEW YORK STREET - DAY

An ordinary street, with traffic flowing normally -- until suddenly traffic parts like a school of fish around a shark, with TIRES SCREECHING, and ECTO-1 races INTO THE SHOT, its beacon flashing. The Ghostbusters are inside, with Stantz driving.

ON ECTO-1 INTERIOR

Stantz and Spengler in the front seat, Venkman and Zeddmore behind them. (Spengler is now dressed normally.)

SPENGLER (CONT)
It wouldn't hurt us to dress up now and then.

VENKMAN
I thought we <u>were</u> dressed up.

ANGLE ON STREET
As Ecto-1 charges down it, beacon flashing --

SPENGLER (VO)
Opera singers aren't like ordinary people, you know.

-- and WHOOSHES PAST THE CAMERA.

REVERSE ANGLE

As Ecto-1 races AWAY FROM THE CAMERA.

VENKMAN (VO)
Yeah. They've got louder voices.

CUT TO:

INT. DIVA'S DRESSING ROOM - DAY - ANGLE ON THE DIVA

The Diva lounges on a divan, surrounded by massive bouquets of flowers. Hovering nearby, with an open box of chocolates in his hands, is an OPERA EMPLOYEE -- a young man in a bellboy's uniform. Behind the divan is a beautiful YOUNG GIRL in a tutu, waving a huge feather fan over the Diva.

DIVA
(sighing)
I hate Mondays.

ANGLE ON DOOR
As the door opens slightly, and Metzenbaum peeks in.

METZENBAUM
Forgive me. Diva.

PAN WITH HIM as he tiptoes into the room, wringing his hands.

METZENBAUM (CONT)
The Ghostbusters have arrived.

PAN BACK TO THE DOOR as Venkman walks in, followed by Leopold. Stantz, Spengler, and Zeddmore crowd in behind them.

VENKMAN
Hey, Deev -- what's happening?

ANGLE ON DIVA

DIVA
My sweet!

The Opera Employee leans INTO THE SHOT, offering her the open box of chocolates. The Diva reacts with annoyance --

DIVA (CONT)
Not that.

-- and knocks the box out of the Employee's hands. Chocolates spill out onto the floor. The Employee bows and steps back OS, as the Diva extends her arm again, in the same gesture as before.

DIVA
Come to me, my hero!

ANGLE ON VENKMAN AND LEOPOLD

Leopold reacts jealously as Venkman glances at him.

VENKMAN
I think she's talking to me.

He walks OS, followed by a venomous glare from Leopold.

OMIT **

WIDE ANGLE ON DIVA

Venkman walks INTO THE SHOT and over to the Diva's side, his feet SQUISHING in the chocolates that litter the floor.

DIVA
I haven't been the same since you stepped into my life.

Venkman looks down at his feet.

VENKMAN
I knew I stepped in something.

CLOSE ON DIVA

DIVA
(LAUGHS AFFECTEDLY)

Then her expression changes, and she glares at Metzenbaum OS.

DIVA (CONT)
Metzenbaum!

ANGLE ON METZENBAUM AND LEOPOLD - FAVORING METZENBAUM

Metzenbaum leans forward expectantly.

METZENBAUM
Yes, Diva?

ANGLE ON DIVA AND VENKMAN

DIVA
I must have a bodyguard until the Valkyries are gone.

ANGLE ON STANTZ, ZEDDMORE, SPENGLER

As Spengler quickly steps forward.

SPENGLER
I'd like to volunteer, Diva. I'd like a chance to hear your thoughts on Toscanini's interpretations of Puccini.

ANGLE ON DIVA AND VENKMAN

DIVA
Some other time.

She points at Venkman.

DIVA (CONT)
I want <u>him</u>.

TILT UP AND PUSH IN on Venkman, as he shrugs.

VENKMAN
I can't explain it. It's a burden *
I've learned to live with. *

ANGLE ON METZENBAUM AND LEOPOLD - FAVORING METZENBAUM

METZENBAUM
Whatever you say, Diva --
(glances at Leopold)
I suppose.

CLOSE ON LEOPOLD

LEOPOLD
Just be sure that these -- Ghostbusters --
don't interrupt my rehearsal.

PETER (OS)
Or anything <u>important</u>, right?

LEOPOLD GLOWERS

WIDE ANGLE ON GROUP

They all watch as Leopold turns and strides out of the room.

METZENBAUM
They'll be careful, Leopold...

CLOSE ON DIVA

As she sticks her tongue out.

WIPE TO:

INT. OPERA - DAY - ANGLE ON CONDUCTOR'S PLATFORM

SOUNDS OF AN ORCHESTRA WARMING UP OS, as Leopold TAPS LOUDLY on his music stand with his baton. The orchestra grows quiet.

CUT TO:

INT. BACKSTAGE - ANGLE ON METZENBAUM, STANTZ, SPENGLER

They walk among the scenery of last night's performance. The curtain is down, and we hear the ORCHESTRA BEGIN PLAYING a piece by Wagner -- and CONTINUES PLAYING THROUGHOUT THE SCENE. Spengler keeps looking back toward the Diva's dressing room.

STANTZ
Have there been any more sightings of the Valkyries?

METZENBAUM
Not since last night.

They walk PAST THE CAMERA AND OS. Spengler stops, looking back.

SPENGLER
(to himself)
But what could they possibly find to talk about?

ZEDDMORE AND STAGEHAND - LONG SHOT

Zeddmore stands talking to a STAGEHAND beside the backstage arbor -- the wall of ropes and weights used to raise and lower scenery. We can't hear what they're saying, until Zeddmore reacts excitedly to something the Stagehand has said.

ZEDDMORE
Really? Huh!

Stantz and Metzenbaum walk INTO THE SHOT in the FOREGROUND.

STANTZ
Don't worry, Mr. Metzenbaum.

In the background, Zeddmore hurries toward them.

STANTZ (CONT)
We'll have those Valkyries out of here before you can say "Nibelungenlied."

ANGLE ON STANTZ AND METZENBAUM - FAVORING STANTZ

As Zeddmore hurries INTO THE SHOT.

ZEDDMORE
Hey, Ray! That guy over there told me there really is a Phantom.

ANOTHER ANGLE - STANTZ AND ZEDDMORE

As Spengler walks INTO THE SHOT.

ZEDDMORE (CONT)
He says he's seen him in the basement.

SPENGLER
The Phantom of the Opera's just a character in a movie, Winston.

CLOSE ON ZEDDMORE

ZEDDMORE
But that guy over there --

CLOSE ON SPENGLER

SPENGLER
Who are you going to believe -- me, or a guy who pulls ropes?

ANGLE ON GROUP - SPENGLER, STANTZ, ZEDDMORE

STANTZ
Let's get some Valkyries, guys.

WIPE TO:

INT. OPERA HOUSE FIRE EXIT STAIRWAY - WIDE ON DOOR

All's quiet for a BEAT -- then the door flies open and Zeddmore rushes in, particle rifle ready, like a commando bursting into a room. He flattens himself against a wall. Spengler charges in a moment later, in the same way, and flattens himself against the opposite wall. They look around.

ZEDDMORE
All clear, guys.

Stantz walks through the door, absorbed in studying a PKE meter.

STANTZ
I'm getting a reading at twelve o'clock.

He looks straight up.

STANTZ (CONT)
Up there.

ANGLE ON STAIRS LANDING

Zeddmore charges up the stairs and INTO THE SHOT and crouches beside the wall, looking up the stairs.

ZEDDMORE
Okay!

Spengler runs INTO THE SHOT. PAN WITH HIM as he runs up the past Zeddmore and up the stairs to the next landing, where he crouches against a wall.

SPENGLER
Okay!

Zeddmore charges INTO THE SHOT, past Spengler, and up the next flight of stairs and OS. PAN BACK DOWN THE STAIRS to show Stantz climbing steadily, studying a PKE meter.

ZEDDMORE (OS)
(slightly out of breath)
Okay!

STANTZ
Higher.

CUT TO:

INT. OPERA - ANGLE ON CONDUCTOR'S PLATFORM

As Leopold BANGS angrily on the music stand with his conductor's baton, and the ORCHESTRA STOPS PLAYING.

LEOPOLD
Idiots! No, no, no! Try it again! *

CUT TO:

INT. STAIRWAY - LOOKING STRAIGHT DOWN STAIRWELL

We see flight after flight of stairs, as we hear RUNNING FOOTSTEPS, and then the THUD of a body against a wall.

ZEDDMORE (OS)
(voice cracking)
Okay...

TOP OF STAIRS - ANGLE ON LANDING

Spengler staggers INTO THE SHOT and up the stairs to the landing. He stumbles into the wall and slips to the floor.

SPENGLER
(gasping)
I can't go any further...

Ray walks INTO THE SHOT, a PKE meter in his hands.

STANTZ
(slightly out of breath)
I think we're here.

As he walks forward, PAN BACK TO THE STAIRS BEHIND HIM, to show Zeddmore crawling up the stairs.

LANDING - ON LADDER

Stantz walks PAST THE CAMERA AND INTO THE SHOT, toward a ladder on the dead-end wall at the end of the landing.

STANTZ (CONT)
I'm getting a reading just above us.

TILT UP the ladder, which ends at a trap door.

STANTZ (CONT OS)
On the other side of that door.

CLOSE SHOT - THROUGH LADDER

As Stantz climbs INTO THE SHOT and up the ladder.

STANTZ (CONT)
Exciting, isn't it?

LOOKING DOWN LADDER - FROM ABOVE - ZEDDMORE AND SPENGLER

They wait at the foot of the ladder, looking up AT THE CAMERA.

ZEDDMORE
(still out of breath)
Whatever you say, Ray.

LOW ANGLE ON TRAP DOOR

At the top of the ladder, Stantz pushes open the trap door. We hear SQUEAKING HINGES -- and then a sudden loud FLUTTER OF WINGS.

LOOKING DOWN LADDER - FROM ABOVE - ZEDDMORE AND SPENGLER

As the FLUTTER OF WINGS CONTINUES OS.

SPENGLER
Valkyries?

CUT TO:

EXT. OPERA HOUSE ROOF - DAY - ON TRAP DOOR

Stantz peers out the half-raised trap door. PIGEONS perch on the edge of the door, walk across the roof, and fly around.

STANTZ
Pigeons.

WIDE ANGLE ON CITY SKYLINE - PANNING

Across the rooftops of the city to the edge of the roof, where Stantz is studying his PKE meter, oblivious to the view and the dangerous height.

STANTZ (CONT)
The PKE readings are practically off the scale.

CONTINUE PANNING to the open trap door, where Zeddmore is helping Spengler to climb out.

STANTZ (CONT OS)
This is the first recorded manifestation of a Valkyrie in modern times.

CLOSE ANGLE ON STANTZ

As he turns and looks back over his shoulder.

STANTZ (CONT)
I bet Peter hates missing this.

CUT TO:

INT. DIVA'S DRESSING ROOM - DAY - ANGLE ON DIVAN

Now Peter is reclining on the divan, with the Diva standing behind him and fanning him with the huge feather fan. We hear a Wagner piece PLAYING FAINTLY OS.

VENKMAN
Those guys would fall apart without me.

DIVA
They're so lucky to have you.

CLOSE ON VENKMAN - PROFILE

He lies back on the divan, looking up. The feather fan bobs up and down above him, passing INTO AND OUT OF THE FRAME.

VENKMAN (CONT)
That must have been some bird.

CLOSE ANGLE ON DIVA "

DIVA
Your vulgarity fascinates me.

ANGLE ON DIVAN - DIVA AND VENKMAN

VENKMAN
It's my best feature.

CUT TO:

INT. OPERA - DAY - ANGLE ON CONDUCTOR'S PLATFORM

THE ORCHESTRA PLAYS -- until Leopold throws up his hands, his face distorted with rage.

LEOPOLD
Stop it!

THE MUSIC STOPS, as he hurls his baton at the orchestra OS. We hear a short, sour FRENCH HORN NOTE, then the sound of A BODY FALLING and a brass instrument HITTING THE FLOOR. Leopold is motionless for a BEAT. Then PAN SLIGHTLY with him as he leans back to bring the Opera Employee INTO THE FRAME: he stands behind the conductor's platform, waiting expectantly.

LEOPOLD (CONT)
(quietly)
Tell Metzenbaum I need a new French horn.

The Opera Employee quickly moves OS. PUSH IN AND TIGHTEN on Leopold as he faces the orchestra again, smiling affably.

LEOPOLD (CONT)
Shall we try the next piece?

WIDE ANGLE ON ORCHESTRA

As the MUSICIANS begin playing THE RIDE OF THE VALKYRIES. PAN UP AND PUSH IN on the roof of the opera.

DISSOLVE TO:

EXT. OPERA HOUSE ROOF - DAY - CLOSE ON ROOF

PULLING BACK AND PANNING across to the raised area above the stage. A metal ladder climbs the blank brick wall at the corner of the raised area, right at the edge of the roof, with a hundred foot drop to the street below. Three small figures are climbing half-way up the ladder: Stantz, Zeddmore, and Spengler.

SPENGLER
I have to think there's an easier way to do this, Ray.

ON LADDER - STANTZ, ZEDDMORE, SPENGLER

STANTZ
I'm open to suggestions.

PAN UP the ladder and WIDEN THE ANGLE to show the line of the higher roof level against the sky -- as the Valkyries appear at the edge of the roof.

ANGLE ON STANTZ

As he looks up, sees the Valkyries, and stops climbing.

STANTZ (CONT)
If you've got one, now's a good time.

LOW ANGLE ON EDGE OF ROOF

The Valkyries swoop down TOWARD THE CAMERA.

VALKYRIES
(FIENDISH SCREAMS)

SIDE ANGLE ON LADDER - STANTZ, ZEDDMORE, SPENGLER

They press themselves against the ladder, as the Valkyries dive THROUGH THE SHOT, almost touching them, with a loud WHOOSH.

ANGLE ON STANTZ

STANTZ
Let 'em have it!

He hangs on to the ladder with one hand and fires his particle throwing rifle with the other.

ANGLE ON LADDER - LONG SHOT

The Valkyries swirl around the three Ghostbusters, who fire ion streams at them.

VALKYRIES
(SCREAMS AND WHOOPS)

ANGLE ON ZEDDMORE

Firing his thrower with one hand, then ducking as a Valkyrie swoops THROUGH THE SHOT.

ZEDDMORE
Isn't this how King Kong got started?

ANGLE ON VALKYRIE - PANNING

With her as she flies along the edge of the higher roof level --

and swings her sword at the top of the metal ladder. The sword GLOWS brightly as she swings it, and there's a FLARING EXPLOSION as it hits the ladder and cuts through the metal supports that attach the ladder to the wall.

VALKYRIE
(TRIUMPHANT CRY)

END PAN ON THE LADDER as the Valkyrie flies OS. We hear WRENCHING METAL as the ladder slowly tips back from the wall.

ANGLE ON THREE GHOSTBUSTERS

More WRENCHING OF METAL as the ladder tilts away from the wall, and they let go of their throwers and clutch it desperately.

STANTZ, ZEDDMORE, SPENGLER
(CRIES OF SURPRISE)

HIGH ANGLE ON EDGE OF LOWER ROOF LEVEL

We see the edge of the roof and the street a hundred feet below, as the ladder -- with the Ghostbusters clinging to it -- leans INTO THE SHOT and tilts slowly out toward the street.

ANGLE ON SKY

As the ladder leans INTO THE SHOT and stops for a moment, quivering, at a forty-five degree angle. The Ghostbusters hang from it, their throwers dangling below them. Then, with a sound of METAL WRENCHING, the ladder tilts down another foot or two - and stops again.

SPENGLER
(loud whisper)
Don't anybody breathe!

Suddenly there's a LOUD METALLIC SNAP, and the ladder falls OUT OF THE FRAME.

LOW ANGLE ON ROOF - LADDER

With the bottom of the ladder still on the roof, it falls, tilting, straight TOWARD THE CAMERA -- with the Ghostbusters clinging to it --

STANTZ, ZEDDMORE, SPENGLER
(FRIGHTENED CRIES)

-- and we:

FADE OUT.

END ACT ONE

ACT TWO

FADE IN:

EXT. OPERA HOUSE ROOF - DAY - LOW ANGLE ON EDGE OF ROOF

As the ladder falls TOWARD THE CAMERA, with Stantz, Zeddmore, and Spengler clinging to it.

STANTZ, ZEDDMORE, SPENGLER
(FRIGHTENED CRIES)

SIDE ANGLE ON SKY

The ladder falls INTO THE SHOT -- and stops, stretching horizontally ACROSS THE FRAME. The Ghostbusters are jostled by the abrupt stop, but hang on, dangling beneath the ladder.

WIDE ANGLE ON LADDER

We see the ladder stretching from the opera house to the roof of the building across the street. Valkyries fly around the ladder, like moths around a flame.

HIGH ANGLE ON GHOSTBUSTERS - STREET FAR BELOW

STANTZ
Come on, guys. We can't hang around here all day.

ANGLE ON GHOSTBUSTERS - PANNING WITH THEM

As they move down the ladder, swinging from one rung to another, toward the opera house roof. They lift their legs up out of the way as a Valkyrie flies THROUGH THE SHOT just below them.

VALKYRIE
(BLOOD-CURDLING SCREAM)

ANGLE ON EDGE OF ROOF - LADDER

Spengler climbs off the ladder and onto the roof, followed by Zeddmore, who begins helping Stantz up. Spengler ducks as a Valkyrie swoops by along the TOP EDGE OF THE FRAME. Spengler fires his particle thrower, and an ion stream streaks OS.

ANGLE ON VALKYRIE

As the ion stream HITS IT. PAN WITH HER as she is hurled into the blank brick wall of the raised section of roof and SPLATS against it like a ball of putty.

SPENGLER (OS)
I got one!

Another Valkyrie flies THROUGH THE SHOT, and the the one flat against the wall POPS back into its normal shape and flies OS.

HIGH ANGLE ON GHOSTBUSTERS

At the edge of the roof, as all three fire their throwers.

LOW ANGLE ON VALKYRIES

Ion streams shoot past the flying Valkyries. PAN WITH THEM as they close in together and fly across the roof and down toward a metal pipe sticking up from the roof. They hit the mouth of the pipe in almost a single solid wad of ectoplasm and CRAM themselves in, bulging like a fat woman struggling into a too-small girdle. The pipe stretches and swells as they force themselves down it, and disappear into the roof. Hold on the innocent-looking pipe for a BEAT, and then we hear:

VALKYRIES (OS)
(DEEPLY ECHOING WAIL)

PULL BACK AND WIDEN THE ANGLE as the three Ghostbusters walk INTO THE SHOT.

SPENGLER
That pipe must lead to the boiler.
Let's head for the basement.

ZEDDMORE
That's where the Phantom lives!

Stantz and Spengler turn and look at him.

ZEDDMORE (CONT)
I mean -- according to that guy who
... pulls ropes.

WIPE TO:

INT. OPERA HOUSE BASEMENT - DAY - ANGLE ON BOILER

PAN SLIGHTLY to include the door to the boiler room in the background, as Stantz, Zeddmore, and Spengler enter cautiously.

STANTZ
No sign of the Valkyries.

ON GHOSTBUSTERS - STANTZ, ZEDDMORE, SPENGLER

SPENGLER
(pointedly)
No sign of the Phantom, either.

Stantz and Spengler slowly turn and look at him.

ANGLE ON SPENGLER

SPENGLER
(looking around)
Maybe the Valkyries are gone.

ON GHOSTBUSTERS

STANTZ
According to tradition, the Valkyries won't be satisfied until they've carried a hero off to Valhalla.

ZEDDMORE
Where's that?

STANTZ
It's one of those places you never come back from.

PULL BACK WITH THEM as they advance slowly into the boiler room, then stop, looking around.

SPENGLER
But if they're still around, then where are they?

CUT TO:

INT. DIVA'S DRESSING ROOM - DAY - ANGLE ON DIVAN

The Diva leans on the back of the divan, her chin resting in her hands, staring down dreamily at Venkman.

VENKMAN
Did I tell you about the time I saved the world?

Suddenly we hear a furious METALLIC BANGING.

ANGLE ON RADIATOR

As the BANGING CONTINUES, the radiator shakes wildly.

VALKYRIES (OS)
(GHOSTLY SHRIEKS)

CLOSE SHOT - ABOVE DIVAN

As Venkman sits up INTO THE SHOT.

VENKMAN
Did you hear something?

WIDEN THE ANGLE to include the Diva, still staring at Venkman.

DIVA
It's just these old pipes.

CUT TO:

INT. OPERA - DAY - ANGLE ON CONDUCTOR'S PLATFORM

The ORCHESTRA PLAYS as Leopold tears sheets of music from his music stand and throws them over his shoulder.

LEOPOLD
(screaming)
No! No! No!

The MUSIC STOPS. Leopold runs his hands through his hair.

LEOPOLD (CONT)
Once again.

Abruptly he points an accusing finger toward the orchestra.

LEOPOLD (CONT)
And you!

HIGH ANGLE ON TUBA PLAYER - LEOPOLD'S POV

A TUBA PLAYER looks at the musician on his left, and then the musician on his right, and then reluctantly, timidly, points to himself, as if to say: Who -- me?

LOW ANGLE ON LEOPOLD

As he leans over the music stand TOWARD THE CAMERA, threateningly.

LEOPOLD (CONT)
Lower this time.

CUT TO:

INT. OPERA HOUSE BASEMENT - DAY - WIDE ANGLE ON BASEMENT

PANNING across the basement: the boiler and pipes, scaffolding, old musty scenery, boxes and sandbags.

STANTZ (OS)
It's quiet.

ON GHOSTBUSTERS - STANTZ, ZEDDMORE, SPENGLER

ZEDDMORE
Yeah --

ZEDDMORE, STANTZ, SPENGLER
-- too quiet.

We hear the faint sounds of the RIDE OF THE VALKYRIES, echoing.

STANTZ
What's that?

SPENGLER
It's just the orchestra.

ZEDDMORE
Yeah -- and they're playing our song!

QUICKLY PAN OVER to large metal pipes leading to the boiler, as we hear a METALLIC BANGING and the pipes begin to shake.

ON BOILER DOOR

Suddenly the metal door flies open with a BANG and the Valkyries swarm out, flying TOWARD THE CAMERA and PASSING OS ABOVE IT.

VALKYRIES
(WHOOPING SCREAMS)

ON GHOSTBUSTERS

As they react with surprise --

STANTZ, ZEDDMORE, SPENGLER
(CRIES OF SURPRISE)

-- and fling themselves face-down on the floor, as the Valkyries fly OVER THE CAMERA AND INTO THE SHOT and swoop over them.

HIGH ANGLE ON GHOSTBUSTERS

They roll over onto their backs and fire their particle throwers.

CUT TO:

INT. OPERA - DAY - ANGLE ON CONDUCTOR'S PLATFORM

As the MUSIC CONTINUES, Leopold motions downward angrily.

LEOPOLD
Lower! Lower!

Suddenly he sinks right through the floor and OS. The MUSIC DIES AWAY DISJOINTEDLY. A VIOLINIST steps INTO THE SHOT and peers down into the hole in the floor. Suddenly the platform rises again -- raising Stantz, Spengler, and Zeddmore INTO THE SHOT. They stand with throwers ready, facing in different directions.

ANGLE ON EXIT DOOR

The Valkyries, in single file, fly in through an exit door. PAN WITH THEM as they make a turn.

VALKYRIES
(WHOOPS)

ANGLE ON CONDUCTOR'S PLATFORM - GHOSTBUSTERS AND VIOLINIST

The Ghostbusters turn and fire their particle throwers above the head of the Violinist -- who dives OS.

VIOLINIST
(FRIGHTENED YELP)

LOW ANGLE ON VALKYRIES

As the ion streams streak INTO THE SHOT, the Valkyries swoop down TOWARD THE CAMERA, avoiding the ion streams.

ANGLE ON BASE DRUM - DRUMMER

The DRUMMER dives OS as a Valkyrie flies INTO THE SHOT and CRASHES THROUGH THE DRUM.

ANGLE ON HARP - HARPIST

The female HARPIST runs OS as a Valkyrie flies INTO THE SHOT and THROUGH THE HARP -- and the strings cut it into pieces, like an egg slicer cutting a hard-boiled egg. PAN WITH THE VALKYRIE as she continues flying, and the slices spread apart slightly, then come back together with a PLOP.

ANGLE ON TUBA PLAYER

As a Valkyrie flies INTO THE SHOT and straight into the horn of the tuba. We hear a SOUR TUBA NOTE as the Tuba Player drops the tuba and runs OS. The Valkyrie emerges from the mouthpiece of the tuba as long and thin as a piece of ectoplasmic spaghetti. PAN WITH HER as she flies away, and snaps back into her normal shape, like a stretched rubber band released at both ends.

ANGLE ON CONDUCTOR'S PLATFORM - GHOSTBUSTERS

The Ghostbusters fire their particle throwers again.

ANGLE ON GRAND PIANO - PIANIST

A Valkyrie flies INTO THE SHOT, BANGS against the raised top of the grand piano, and bounces up and OS. An instant later, ion streams streak INTO THE SHOT in the opposite direction from the Valkyrie, and BLAST the piano OS -- leaving the PIANIST sitting on the piano stool with nothing in front of him.

LOW ANGLE ON VALKYRIES - PANNING WITH THEM

As they fly along, bank in the air, and fly out an "EXIT" door.

ANGLE ON CONDUCTOR'S PLATFORM - GHOSTBUSTERS

Stantz points OS at the disappearing Valkyries.

STANTZ
They're getting away!

They run OS. As soon as they're off the platform, the movable section lowers into the floor.

WIDE ANGLE ON ORCHESTRA

The orchestra is wrecked: most of the musicians have fled, a few huddle beneath chairs or large instruments. The floor is littered with sheet music. A music stand falls over with a BANG.

ANGLE ON CONDUCTOR'S PLATFORM

As the movable section rises again, with Leopold on it. He glances about him disdainfully, unruffled by what has happened.

LEOPOLD
Take five.

He turns and walks OS.

DISSOLVE TO:

EXT. OPERA HOUSE - NIGHT - WIDE ANGLE

Unwitting patrons stand in line outside the entrance to the opera. CROWD AND TRAFFIC NOISES.

CUT TO:

INT. OPERA - NIGHT - WIDE ANGLE ON AUDIENCE

A few latecomers hurry to take their seats. We hear the AUDIENCE MURMURING, and the ORCHESTRA TUNING UP. PAN ACROSS to the stage and PUSH IN on the edge of the proscenium, where a tiny white face has just appeared: Metzenbaum peeking out from the wings.

CUT TO:

BACKSTAGE - WINGS -CLOSE ANGLE ON METZENBAUM -FROM BEHIND

As a hand reaches INTO THE FRAME and taps him on the shoulder - and Metzenbaum reacts, scared to death.

METZENBAUM
(GASP OF SURPRISE)

ANGLE ON GROUP - METZENBAUM, SPENGLER, ZEDDMORE, STANTZ

Spengler has just tapped Metzenbaum on the shoulder.

The three Ghostbusters are a mess from the day's struggle: uniforms dirty and torn, faces dirty, hair mussed.

SPENGLER
Excuse me.

METZENBAUM
Have you gotten rid of the Valkyries?

CLOSE ON SPENGLER

SPENGLER
It's common to encounter unforeseen difficulties when attempting to isolate and contain manifestations from a separate reality.

ANGLE ON GROUP

METZENBAUM
Does that mean no?

ZEDDMORE
Give the man a cigar.

CLOSE ON STANTZ

STANTZ
The Valkyries are still somewhere in the opera house. They'll attack every time the orchestra plays "Ride of the Valkyries."

ANGLE ON GROUP - FROM BEHIND

SPENGLER
So I'm afraid you'll have to cancel tonight's performance.

Leopold steps INTO THE SHOT.

LEOPOLD
What!?

Metzenbaum and the three Ghostbusters react, scared to death.

METZENBAUM, STANTZ, ZEDDMORE, SPENGLER
(GASPS OF SURPRISE)

ANGLE ON GROUP

As they turn and face Leopold, who glares at them, outraged.

LEOPOLD (CONT)
Did you say 'cancel'?

CLOSE ON METZENBAUM

METZENBAUM
I didn't say anything --

CLOSE ON LEOPOLD

LEOPOLD
In twenty years as a conductor, I have never missed a performance!

ANGLE ON GROUP - FAVORING LEOPOLD

LEOPOLD (CONT)
I demand that these -- persons - leave this opera at once!

METZENBAUM
But Leopold -- it was the Diva who insisted on the Ghostbusters..

Leopold ruffles his hair and turns and stalks off OS.

METZENBAUM (CONT)
(sighing)
I should've stayed at Radio City.

CUT TO:

INT. DIVA'S DRESSING ROOM - NIGHT - ANGLE ON PIANO

The Diva stands beside a grand piano, in full Wagnerian costume. A young PIANIST in a tuxedo sits at the piano.

DIVA
(SINGS A SCALE)

The Pianist hits a single NOTE, slightly higher than the Diva's singing.

ANGLE ON DIVAN - VENKMAN

Venkman lies on the Divan, his eyes closed, fast asleep.

DIVA (CONT OS)
(SINGS A HIGHER SCALE)

WIDE ANGLE - PIANO AND DOOR

The Pianist hits another NOTE.. The Diva takes a deep breath - and the door flies open. Leopold charges in.

LEOPOLD
Diva!

ANGLE ON DIVA

As she strikes a defiant pose, one hand on the piano.

DIVA
Yes, Leopold!

ANGLE ON DIVAN - VENKMAN

Venkman raises up on one elbow.

VENKMAN
Hey -- I'm trying to sleep here.

ANGLE ON LEOPOLD

LEOPOLD
I refuse to look like a fool!

CLOSE ANGLE ON VENKMAN

VENKMAN
(aside)
Have I got news for him...

WIDE ANGLE - DIVA AND LEOPOLD

LEOPOLD
Either he goes or I do!

He turns and walks off OS. The Diva takes a few steps after him.

DIVA
Leopold --

We hear the DOOR SLAM OS. The Diva presses the back of her hand to her forehead, like a bad actress showing despair.

ANGLE ON DIVAN - VENKMAN

Venkman leans back on the divan and crosses his feet.

VENKMAN
I thought he'd never leave.

ANGLE ON DIVA

As she turns and looks disdainfully back toward Venkman.

DIVA
Get your feet off my divan -- and
the rest of you too.

ANGLE ON DIVAN - VENKMAN

VENKMAN
I knew this was too good to last.

CUT TO:

INT. OPERA - NIGHT - ANGLE ON CONDUCTOR'S PLATFORM

As Leopold rises up from the floor on the movable platform. CROWD NOISES DIMINISH, and we hear dozens of voices whispering:

VOICES IN CROWD (OS)
(separately, in awe)
Leopold... Leopold... Leopold...

Leopold raises his hand slightly, and the CROWD NOISE STOPS. He turns and faces the orchestra, and raises his baton.

DIVA (OS)
(faintly in the distance)
You conceited worm!

BACKSTAGE - ON DRESSING ROOM DOOR

The Diva, furious, stands in the dressing room door.

DIVA (CONT)
Do you think I could ever be interested in <u>you</u>?

ON VENKMAN - DIVA'S POV

He stands outside the dressing room.

VENKMAN
Is that a trick question?

ON DOOR - DIVA

DIVA
I was only using you to make Leopold jealous! Any fool but you could have seen that!

She whirls about furiously and storms back into her dressing room, SLAMMING the door behind her.

ANGLE ON VENKMAN

As Stantz, Zeddmore, and Spengler step INTO THE SHOT in the background.

VENKMAN
Does this mean the fan club's off?

We hear the DOOR OPEN OS, and the Diva's feather fan flies INTO THE FRAME. Venkman ducks, and it barely misses him. We hear the DOOR SLAM. Venkman notices the others watching him, and shrugs.

VENKMAN (CONT)
Women. Who can figure 'em out?

CUT TO:

INT. OPERA - NIGHT - ANGLE ON CONDUCTOR'S PLATFORM

Leopold waves his baton, as we hear the opening notes of THE RIDE OF THE VALKYRIES.

CUT TO:

INT. BACKSTAGE - ANGLE ON DRESSING ROOM DOOR - METZENBAUM

We hear THE RIDE OF THE VALKYRIES OS (CONTINUES THROUGHOUT SCENE), as Metzenbaum raps softly on the dressing room door.

METZENBAUM
Two minutes, Diva.

DIVA (OS)
(muffled, through door)
Go away!

ANGLE ON FOUR GHOSTBUSTERS - FAVORING VENKMAN

SPENGLER
I tried to tell you, Peter -- artists are special people. You have to understand them -- *

WIDE ANGLE - GHOSTBUSTERS, METZENBAUM, AND DOOR

The door opens, and the Diva glides out, looking as if nothing had happened.

DIVA
(loftily)
Art beckons.

CLOSE ON METZENBAUM

METZENBAUM
What a trouper!

ANGLE ON GHOSTBUSTERS AND DIVA - FAVORING VENKMAN

The Diva starts to walk between Stantz and Zeddmore.

VENKMAN
I knew what you were doing all along.

The Diva stops between Stantz and Zeddmore and looks back.

VENKMAN (CONT)
I was just trying to help out -- you know?

ON VENKMAN

VENKMAN (CONT)
(with an affected laugh)
I was never interested in you. I mean, I'm a national hero.

ANGLE - VALKYRIES

They share an excited glance.

VALKYRIES
(as one)
HEEROO?
(whoop)

ON PETER

PETER
I can get a girlfriend whenever I want! *

He SNAPS HIS FINGERS -- and three Valkyries swoop down INTO THE SHOT and carry him up and OS.

ON STANTZ, DIVA, ZEDDMORE

Standing between them, the Diva swoons theatrically --

DIVA
Oh!

-- and falls OUT OF THE FRAME and hits the floor with a THUD. Stantz and Zeddmore look at each other.

ZEDDMORE
I thought you were gonna catch her.

ANGLE ON METZENBAUM

METZENBAUM
Now look what you've done!

ON STANTZ, ZEDDMORE, SPENGLER - FAVORING STANTZ

STANTZ
Quick, guys -- we've got to seal every exit from this building!

CUT TO:

INT. SOMEWHERE IN THE OPERA HOUSE - ANGLE ON EXIT DOOR

As Stantz pulls it shut with a loud SLAM.

CUT TO:

INT. SOMEWHERE ELSE IN THE OPERA HOUSE - ANGLE ON WINDOW

As Spengler furiously turns a SQUEAKY CRANK, and the window slowly closes.

CUT TO:

INT. OPERA HOUSE BASEMENT - ANGLE ON BOILER

As Zeddmore slams shut the metal door of the boiler with a METALLIC BANG, followed by an ECHO.

CUT TO:

INT. OPERA - ANGLE ON EXIT DOOR

We hear the OPERA PERFORMANCE (CONTINUES THROUGHOUT SCENE), as the Valkyries -- carrying Venkman -- fly INTO THE SHOT and toward the closed exit door, but at the last moment they veer sharply to the side and fly OS.

VENKMAN
Whoooooooa --

LOW ANGLE ON SKYLIGHTS ABOVE STAGE

The Valkyries -- with Venkman -- fly THROUGH THE SHOT, past the closed skylights.

VENKMAN (CONT)
(LONG, DRAWN-OUT CRY)

BACKSTAGE - ANGLE ON STANTZ AND SPENGLER

As Zeddmore hurries INTO THE SHOT.

ZEDDMORE
Everything's closed. There's no way out of the buiding.

STANTZ
Good.
(looks up)
Now all we have to do is get Peter back.

SPENGLER
I have an idea.

ANGLE ON SPENGLER

SPENGLER (CONT)
If we open one of the skylights over the stage and rig up a ghost trap beside it, we can trap the Valkyries as they leave.

ANGLE ON GHOSTBUSTERS

ZEDDMORE
What if the Valkyries get by the trap?

SPENGLER
Then Peter gets a one-way trip to Valhalla.

WIPE TO:

INT. OPERA - NIGHT - ANGLE ON CONDUCTOR'S PLATFORM

Leopold conducts vigorously. PAN ACROSS the orchestra to the st&qe to show the Diva.

DIVA
(SINGING)

MUSIC AND SINGING CONTINUES THROUGHOUT THE SCENE. PAN UP AND PUSH IN on the dimly lit grids and catwalks high above the stage, as a light gleams.

CATWALKS - ON DOOR

A door opens onto the catwalks, a strong light shining out through it. Spengler looks out.

SPENGLER (CONT)
All clear.

He steps out onto the catwalk, followed by Stantz and Zeddmore. Suddenly two Valkyries fly THROUGH THE SHOT right in front of them.

VALKYRIES
(FRIGHTENING WHOOP)

The Ghostbusters fire their throwers at the Valkyries OS.

STAGE - LOW ANGLE ON DIVA

Standing atop a "stone" battlement, she throws one arm out in a dramatic gesture, and sings --

DIVA
(LOUD, LONG NOTE)

-- and an ion stream streaks down INTO THE SHOT, as if called down from the sky by her gesture. She glances over her shoulder, and then at her hand, as if wondering how she did it.

ANGLE ON CATWALK - GHOSTBUSTERS

PANNING WITH THEM as they run along a narrow catwalk, firing their particle throwers in all directions.

STAGE - LOW ANGLE CLOSE ON DIVA

She raises both hands --

DIVA (CONT)
(TREMENDOUS HIGH NOTE)

-- and two ion streams flash INTO THE SHOT above her, going in opposite directions, as if she summoned them.

LOW ANGLE ON CATWALK - LONG SHOT

FIVE Valkyries (Venkman and his Valkyrie are missing) circle the Ghostbusters on the catwalk, like Indians circling a wagon train. The Ghostbusters fire their throwers in all directions.

ANGLE ON ROW OF LIGHTS

A row of huge klieg lights hanging from a pipe -- as an ion stream streaks INTO THE SHOT and across the lights. The lights EXPLODE in a shower of sparks.

LOWER, TIGHTER ANGLE ON MORE LIGHTS

As an ion stream hits more lights, which EXPLODE.

ON STAGE - LONG SHOT - AUDIENCE POV

MUSIC SWELLS, as the Diva -- still standing atop the battlement -- spreads her arms and looks straight up, and the area above the stage EXPLODES with sparks, flashes, and small detonations, like fireworks at the Fourth of July.

ANGLE ON AUDIENCE

As the audience jumps to its feet and APPLAUDS wildly.

HIGH ANGLE ON STAGE

The five Valkyries fly down and disappear behind a huge piece of castle scenery. APPLAUSE CONTINUES.

ANGLE ON CATWALK - GHOSTBUSTERS

As a few sparks still POP AND SIZZLE around them, and APPLAUSE ENDS OS below.

SPENGLER
Okay, guys -- let's do it!

ON STAGE - LONG SHOT - AUDIENCE POV

The Diva descends the staircase from the top of the battlement, as the fat Tenor walks across the stage toward her.

DIVA AND TENOR
(BOTH SINGING)

HIGH ABOVE STAGE .

As a ghost trap is lowered INTO THE FRAME from above. PAN OVER to the catwalk. Stantz stands at the end of the catwalk.

STANTZ
The trap's ready!

PAN DOWN THE CATWALK to show Spengler ready to set it off.

SPENGLER
Open the skylight!

PAN OVER AND UP to the skylight, and Zeddmore leaning across from another catwalk to reach it. He gives a thumbs up signal, then begins TURNING A CRANK. One of the skylight panels opens slowly.

HIGH ANGLE ON STAGE

As the Valkyries -- carrying Venkman -- fly out from behind a huge piece of castle scenery and swerve up TOWARD THE CAMERA.

ANGLE ON SKYLIGHT

Zeddmore sees the Valkyries OS below him --

ZEDDMORE
Here they come!

-- and runs down a catwalk and OS.

ANGLE ON CATWALK - PANNING WITH STANTZ

As he runs down the catwalk away from the ghost trap.

STANTZ
Give 'em Valhalla!

HIGH ANGLE ABOVE STAGE

The Valkyries -- with Venkman -- fly TOWARD THE CAMERA.

VENKMAN
(TERRIFIED SCREAM)

ANGLE ON CATWALK - SPENGLER

He stomps on the ghost trap remote pedal --

SPENGLER
Now!

LOW ANGLE ON SKYLIGHT

As the Valkyries fly up INTO THE SHOT -- and struggle against the force of the ghost trap. Then they're sucked sideways into the ghost trap, like water into a vacuum hose. Venkman, suddenly alone, loses his forward momentum, and abruptly plummets OS.

VENKMAN (OS)
(LONG, TERRIFIED SCREAM)

ANGLE ON CATWALK - SPENGLER

who shrugs

SPENGLER
Well -- at least it worked.

HIGH ABOVE STAGE - ON VENKMAN

PANNING DOWN WITH HIM as he falls, tumbling -- and suddenly catches onto a rope, which jerks him up and OUT OF THE FRAME. END PAN, holding on the empty air for a moment, and then Venkman, clinging to the rope, is lowered more slowly INTO THE SHOT.

ON STAGE - DIVA AND TENOR

They turn toward each other --

DIVA AND TENOR
(SINGING)

-- as the painted backdrop behind them suddenly begins to rise.

ON VENKMAN - BACKDROP IN BACKGROUND

PAN DOWN as Venkman is lowered, clinging to the rope, and the backdrop just behind him rises.

ON STAGE - DIVA AND TENOR

As the MUSIC SWELLS --

DIVA AND TENOR
(LONG SUSTAINED NOTE)

-- and Venkman is lowered INTO THE SHOT, clutching the rope. His feet gently touch the stage, the MUSIC ENDS, and we hear A HUGE BURST OF APPLAUSE. The Diva and the Tenor bow -- and Venkman bows too. APPLAUSE CONTINUES. Venkman waves to the crowd and extends his arm toward the Diva, like a gracious star trying to share the applause.

VENKMAN
Isn't she great?

WIPE TO:

INT. OPERA HOUSE - BACKSTAGE - WINGS - ANGLE ON METZENBAUM AND

GHOSTBUSTERS - FAVORING METZENBAUM

APPLAUSE CONTINUES OS, as Metzenbaum turns away from the stage and faces them happily.

METZENBAUM
I can't begin to thank you. So I won't.

He walks OS.

STANTZ
Remind me not to buy season tickets.

SIDE ANGLE ON STAGE - GHOSTBUSTERS' POV

APPLAUSE CONTINUES as we see the Diva and Leopold bowing together on stage, hand in hand. The Diva clutches a bouquet of roses.

SPENGLER (OS)
Two great talents...

ON STAGE WING - VENKMAN AND SPENGLER

They stand just out of sight of the audience, looking out at the brightly lit stage.

SPENGLER (CONT)
(admiringly)
They deserve each other.

VENKMAN
You said it.

BACKSTAGE - WINGS - ANGLE ON GHOSTBUSTERS

Venkman and Spengler turn away from the stage. PAN WITH all four Ghostbusters as they walk away together.

VENKMAN (CONT)
I promise, guys -- I'll never let myself get carried away by women again.

Suddenly we hear AN EERIE BURST OF ORGAN MUSIC, and all look off to the side.

ANGLE ON TRAP DOOR

A trap door on the stage flies open WITH A BANG, and the PHANTOM OF THE OPERA floats up: a ghostly masked figure with a suitcase in each hand.

ANGLE ON GHOSTBUSTERS

As they react with surprise.

SPENGLER
It's the Phantom of the Opera!

ZEDDMORE
I told you.

ANGLE ON STAGEHAND

Standing near the backstage ropes, the Stagehand whom Zeddmore talked to earlier gives a thumbs up sign.

ON GHOSTBUSTERS

They ready their particle-throwing rifles.

STANTZ
Get ready, guys.

The Phantom floats INTO THE SHOT and passes in front of them --

PHANTOM
(GRUMBLES)

-- and floats OUT OF THE SHOT on the other side of the frame. The Ghostbusters lower their throwers, with puzzled expressions.

GHOSTBUSTERS - OVER THE SHOULDER SHOT - ON PHANTOM

The Phantom floats AWAY FROM THE CAMERA toward a door marked with a glowing "EXIT" sign.

PHANTOM (CONT)
It's getting so's a ghost can't get peace and quiet anymore. You can keep the opera -- I'm leaving!

The door FLIES OPEN, and the Phantom floats out the door, as we:

FADE OUT.

THE END